FROM THE ART COLLECTIONS OF SOVIET MUSEUMS

UKRAINIAN FOLK GLASSWARE

MUSEUM OF UKRAINIAN DECORATIVE FOLK ART,

Aurora Art Publishers

Since ancient times the Ukraine has been renowned for its master glassmen, and their wares have been used by all sections of the population. In the seventeenth and eighteenth centuries, large glass tubs, bowls and dishes were widely used amongst the peasantry for household purposes, and variously shaped carafes, *stofs* (square bottles), jugs, bowls, and *baryla* (kegs), were used for liquids. No less diverse were the drinking vessels, goblets, cups, small wine or vodka glasses, mugs and tankards. The particularly popular figured vessels shaped as figures of the bear (symbol of conjugal happiness) or ram (symbol of wealth), were regarded as an indispensable attribute of festive table. The wares were decorated with applied pincered bands, cords, or trailed threading, following old traditions faithfully preserved in glass making since the times of Kievan Rus. One also encounters painted decoration in enamels or in oils, whose design has much in common with Ukrainian mural painting.

These various wares were prepared in small glass shops, *hutas*, in the woodland areas of northern and north-western Ukraine. The largest number, approximately 120, were in the Chernigov region.

The eighteenth century was a golden age for the art of *huta* glass. Every object executed and decorated by a master in the technique of free blowing has a live plastic form. The surviving examples are evidence of the fact that the Ukrainian glass-blowers were not only masters of this complicated technique, but also talented designers.

In the middle of the nineteenth century, with the appearance of glass factories, the *huta* shops, unable to rival them, gradually began to disappear, and the glassmen went to work in glass industry. But in their spare time they still continued to make small objects in the techniques of *huta* glass. The secrets of the craft were not lost but handed down from generation to generation. There were families where the profession of glass-blower was hereditary, and the traditional forms and methods of *huta* glass were preserved. This provided a basis for a revival, and a new blossoming, of these techniques in Soviet times.

At present, in Lvov, Stryj and Kiev there are brilliant craftsmen at work whose whole activity is directed towards resurrecting the beautiful and once-forgotten folk art of blown glass. They are developing the artistic potentialities of the technique of free blowing, using the plasticity, and revealing the beauty, of glass as a medium.

The first objects in blown glass appeared in 1948 at an exhibition of Ukrainian folk art, and were the work of Piotr Semenenko. A descendant of glass blowers, he made traditional vessels — bear-jugs, vases, and decanters.

Recently, the work of the talented folk craftsman Mechislav Pavlovsky has occupied a prominent place in the development of artistic glass. He also comes of a family of glass-blowers: in the nineteenth century, three generations of the Pavlovsky family worked in glass factories. The experience of many generations is evident in Pavlovsky's work. In creating new forms, he starts out from the national folk types of vessels in everyday household use, and attempts to adorn them as imaginatively as possible. In traditional figured vessels shaped as figures of animals, birds, or as human figures, one can always perceive the great powers of observation of the master craftsman, in spite of the conventional form.

Pavlovsky has many students and followers who work with him in the *huta* glass shop at the Lvov factory of ceramic sculpture. Maryan Tarnavsky, Bogdan Valko, Piotr Dumich, and others, all possess a strong artistic individuality. In the course of long and serious experimentation and persistent work at the furnace, each of them has developed his own manner of vision, a high technical mastery and great freedom in the handling of heated glass in a vast range of techniques.

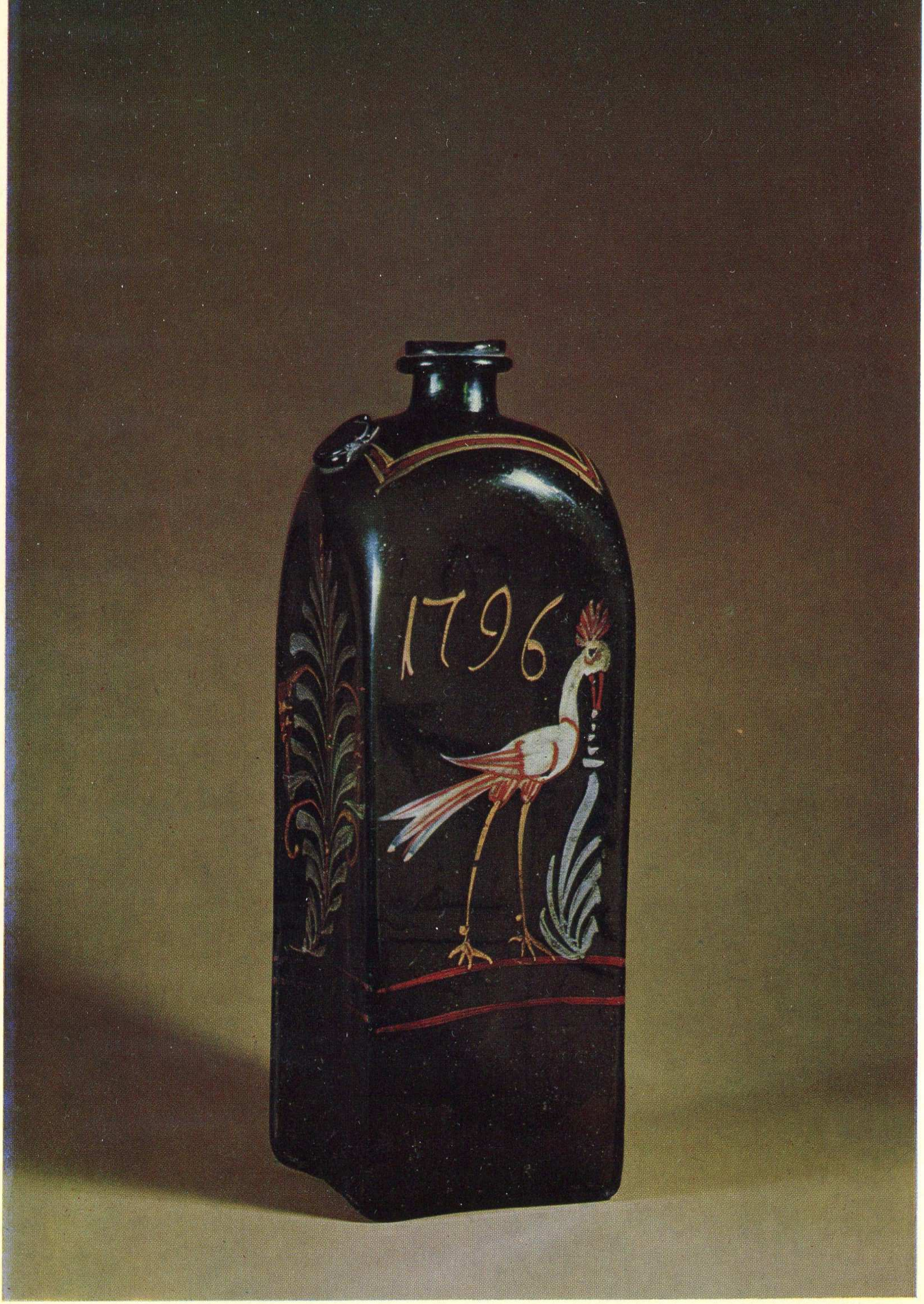
Their activities have been most fruitful. Along with the traditional wares, there have appeared objects in a variety of new shapes, dessert bowls, vases and objects of a purely decorative nature. These are executed in clear glass, in glass of muted, light water-colour tones, or in bright, intensive colours. The methods of ornamenting them have also been enriched. Thus, in creating sculpture, the artists use, with equal mastery, such techniques as free blowing, applied decoration, and modelling heated rods of coloured glass over a gas burner with the help of different tools.

The traditions of old Ukrainian *huta* glass have also acquired a place of importance in the work of professional artists on the staff of the glass factories. Their productions successfully combine the national forms, colouring and techniques with a modern aesthetic vision.

In the works of Lydia Mitiayeva, Evgeniya Meri, Vladimir Genshke, Albert Balabin and others, one can distinctly trace the features common to the Ukrainian national school, in spite of their different artistic methods.

In the Museum of Ukrainian Decorative Folk Art in Kiev, there is a large collection of old *huta* glass of the eighteenth and nineteenth centuries, and also of works by contemporary folk masters and professional artists. The extremely interesting and typical works included in this set of photographs give one an introduction to a brilliant and deeply original form of Ukrainian applied art.

N. Korniyenko


1796

8 коп.

Stof. 1796
Coloured glass, free-blown, painted in oils
Height, 28.5 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

Stofs are large bottles of square or rectangular cross section. They once were in very wide use among the Zaporozhian Cossacks. Ceremonial *stofs* usually had painted decoration.

Штоф. 1796
Цветное стекло, свободное выдувание,
роспись маслом
Высота 28,5 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

Штофы — вытянутые по вертикали сосуды, в основании которых лежит квадрат или прямоугольник — широко бытовали в среде запорожского казачества. Праздничные штофы обычно украшены росписью.

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Bottle in the form of a bear. Eighteenth century
Clear and coloured glass, free-blown,
with pincered applied decorations
Height, 24 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

The portrayal of the bear in Ukrainian folk art has a long tradition. It is possible that this is a survival of bear worship amongst the ancient Slavs. In the eighteenth century, bottles shaped as bears were an indispensable attribute of a Ukrainian village wedding feast.

Сосуд „Медведь". XVIII в.
Бесцветное и цветное стекло,
свободное выдувание, лепка
Высота 24 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

Изображение медведя в украинском народном искусстве имеет давнюю традицию. Возможно, это одно из проявлений пережитков культа медведя у древних славян. В XVIII веке бутылка-медведь — непременный атрибут украинской сельской свадьбы.

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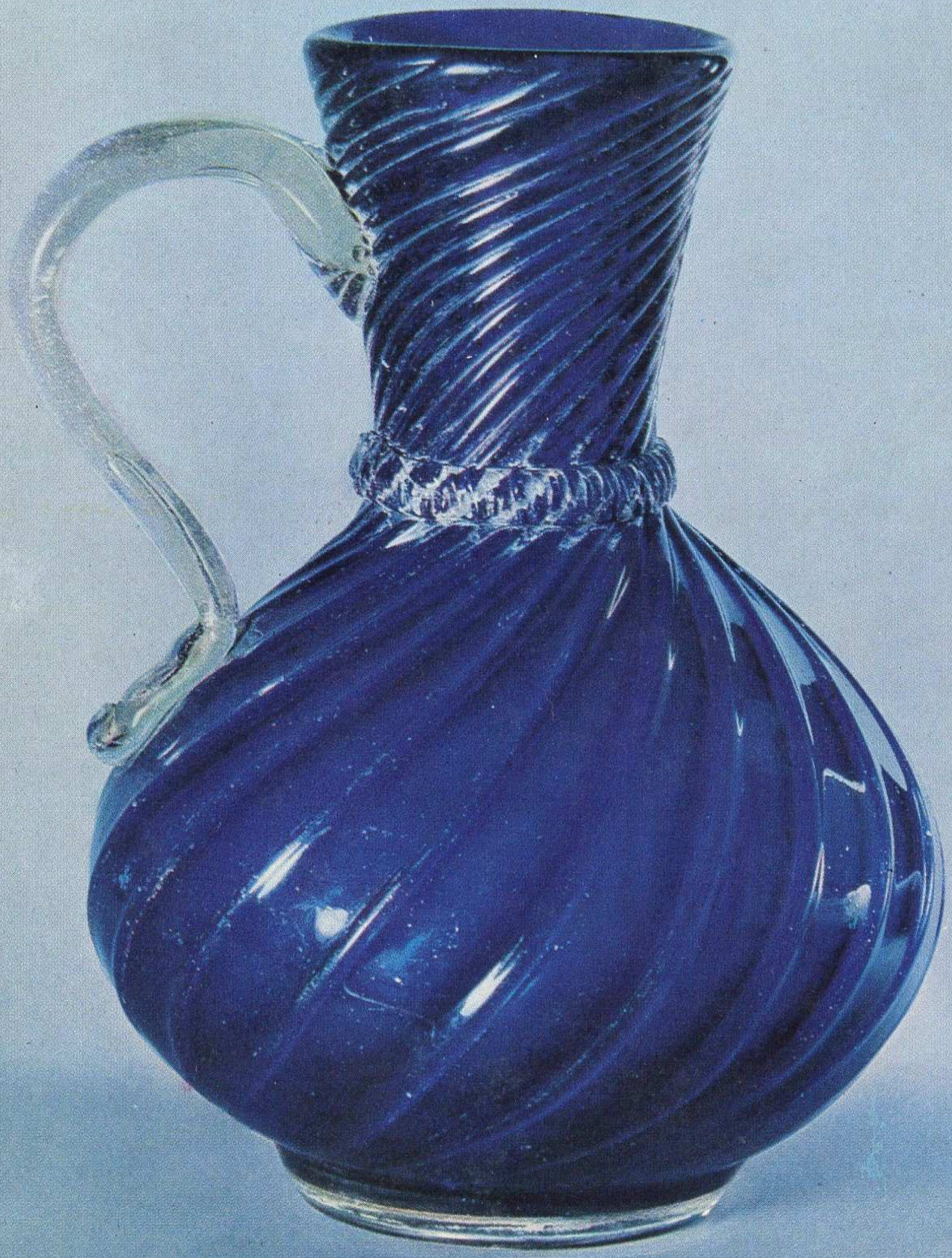

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Jug. Early nineteenth century
Two-layered glass, coloured and clear,
blown in a ribbed mould and twisted
Height, 29 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

Varying the shapes and proportions, Ukrainian glass-blowers created many different forms of jugs and decanters.

Графин. Начало XIX в.
Цветное стекло с бесцветным накладом, вальцование
Высота 29 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

Варьируя пропорции и силуэты, украинские мастера-гутники создали многочисленные разновидности форм графинов.

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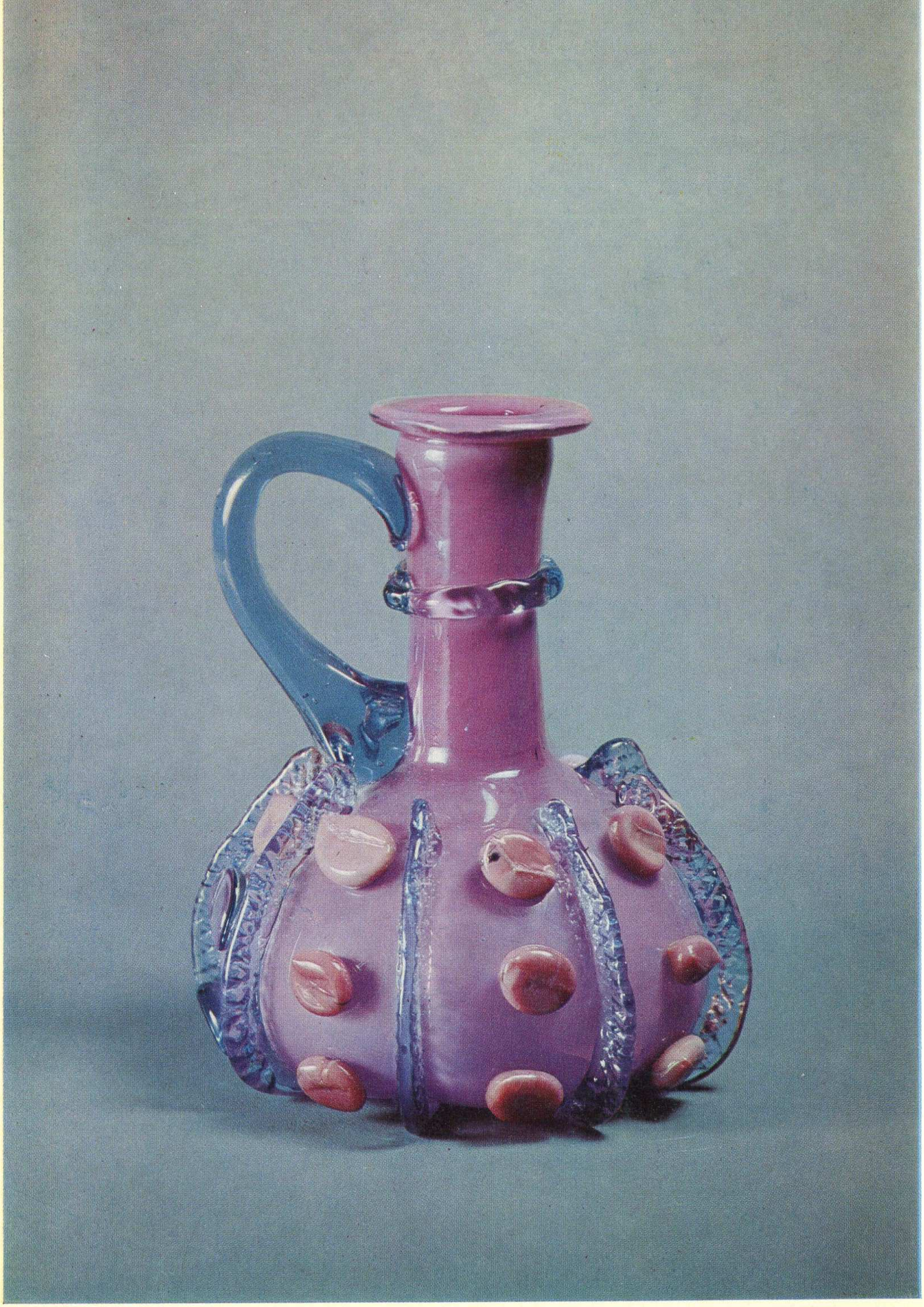

Piotr Semenenko. Born 1918
Decanter. 1948
Coloured glass, free-blown, with prunts and applied pincered decorations
Height, 17 cm
Ukrainian SSR Museum of Ukrainian Decorative Folk Art, Kiev

One of his first works, which appeared at an exhibition of Ukrainian folk art in 1948. The rich ornamentation of the vessel draws attention to the wealth of colour and the originality of form.

Семененко Петр Макарович. Род. 1918
Графин. 1948
Цветное стекло, свободное выдувание, лепка
Высота 17 см
Государственный музей украинского народного декоративного искусства УССР. Киев

Одно из первых произведений, появившихся на выставке украинского народного искусства в 1948 году. Богатый декор сосуда подчеркивает пластическое и цветовое богатство материала.

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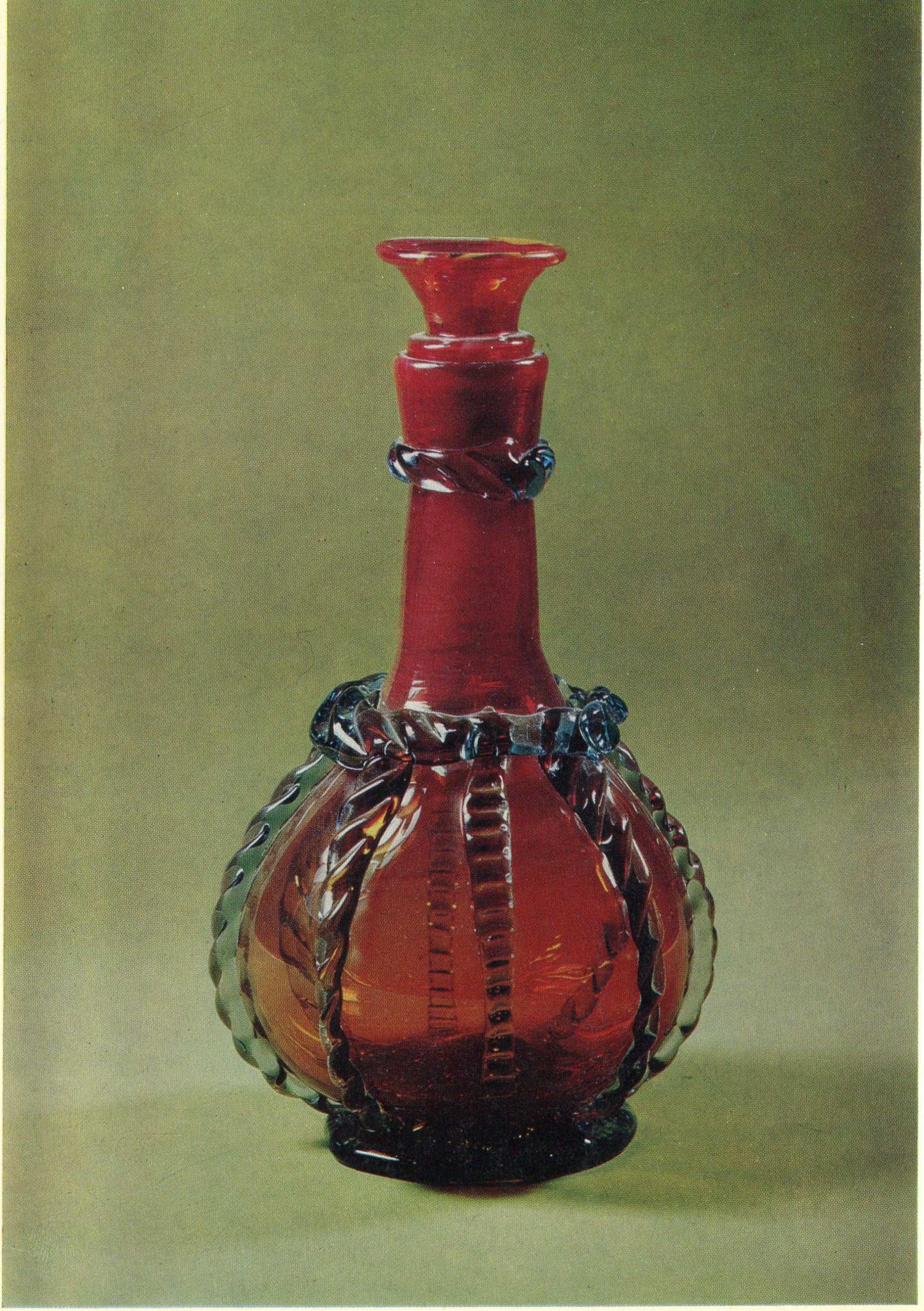

Mechislav Pavlovsky. Born 1921
Decanter. 1959
Coloured glass, free-blown,
with pincered applied decorations
Height, 20 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

The works of this master are marked by a particular perfection and beauty of form. They possess a very pronounced coloristic and decorative quality.

Павловский Мечислав Антонович. Род. 1921
Графин. 1959
Цветное стекло, свободное выдувание, лепка
Высота 20 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

Работы этого мастера отмечены особой законченностью и красотой форм; они имеют ярко выраженную колористическую и декоративную направленность.

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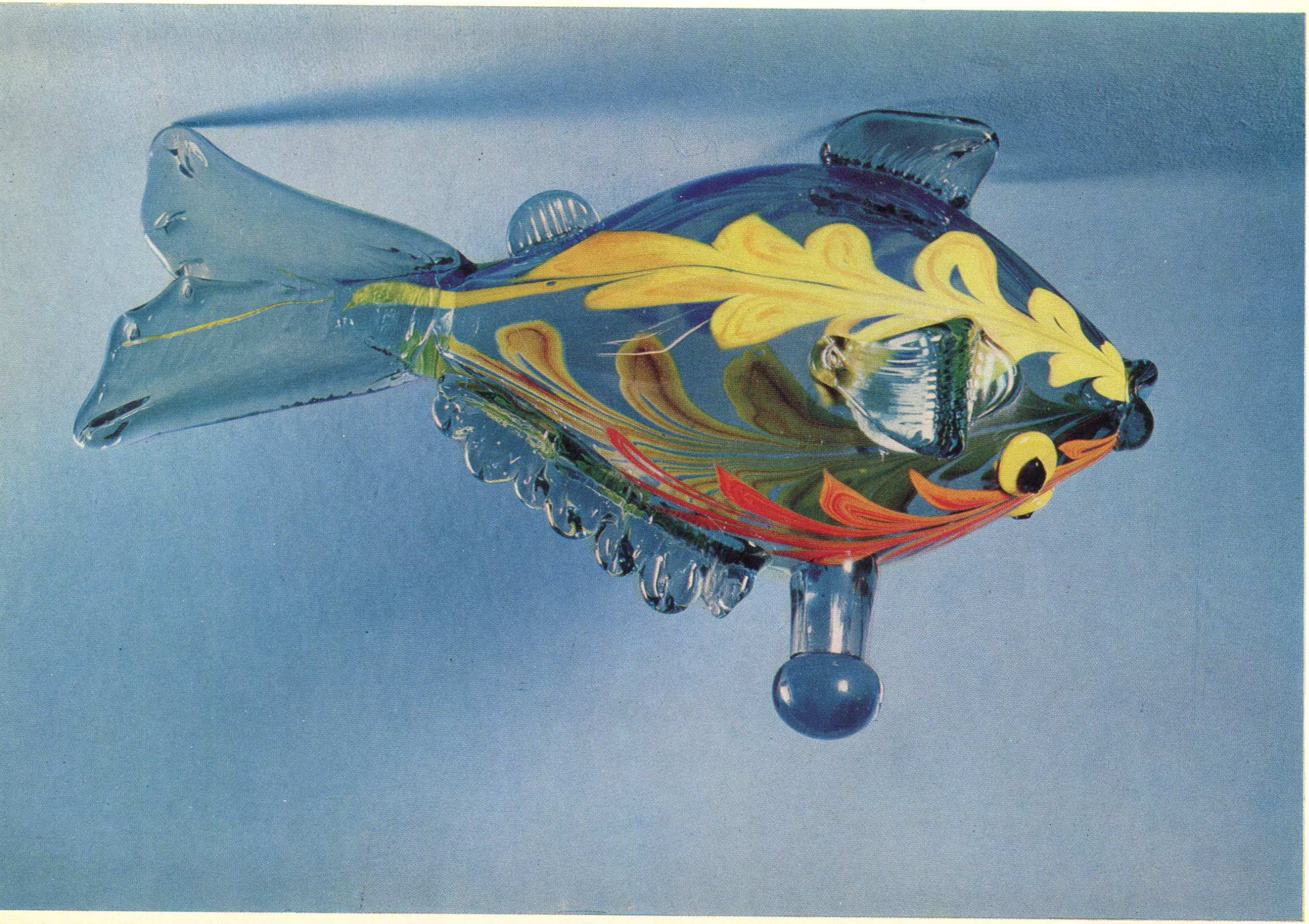

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Mechislav Pavlovsky. Born 1921
Vessel shaped as a fish. 1961
Coloured glass, free-blown,
with pincered applied details, painted in oils
19.5 × 32 × 10 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

In Ukrainian designs, fish have been portrayed since ancient times, in particular in the ornamentation of ceramic bowls of the nineteenth century. The fish-shaped vessel is an example of the free individual manner in which a modern master uses an artistic tradition.

Павловский Мечислав Антонович. Род. 1921
Сосуд „Рыба". 1961
Цветное стекло, свободное выдувание, лепка
19,5 × 32 × 10 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

В украинском орнаменте издавна встречается изображение рыбы, в частности, в росписях керамических мисок XIX века. Сосуд „Рыба"— пример своеобразного творческого использования современным мастером художественного наследия.

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8 коп.

Maryan Tarnavsky. Born 1931
Set of two vases and a bowl. 1967
Coloured glass, free-blown,
with spirally trailed threading
Height, 12, 18 and 5 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

With the aid of colour, simple streamlined shapes, and a uniform decorative technique, the artist has combined the separate parts of the set into a harmonious whole. The skill with which the threading is applied is of a high order: the blue and the white threads are fused together, forming a single spiral.

Тарнавский Марьян Игнатьевич. Род. 1931
Комплект ваз. 1967
Цветное стекло, свободное выдувание, накладная спиральная нитка
Высота 12, 18 и 5 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

С помощью лаконичных обтекаемых форм, цвета и особых приемов декорировки художник добивается гармоничного сочетания разных предметов, составляющих набор. Высокого мастерства достигает здесь техника наложения нитей: синяя и белая введены так виртуозно, что сливаются в единую спираль.

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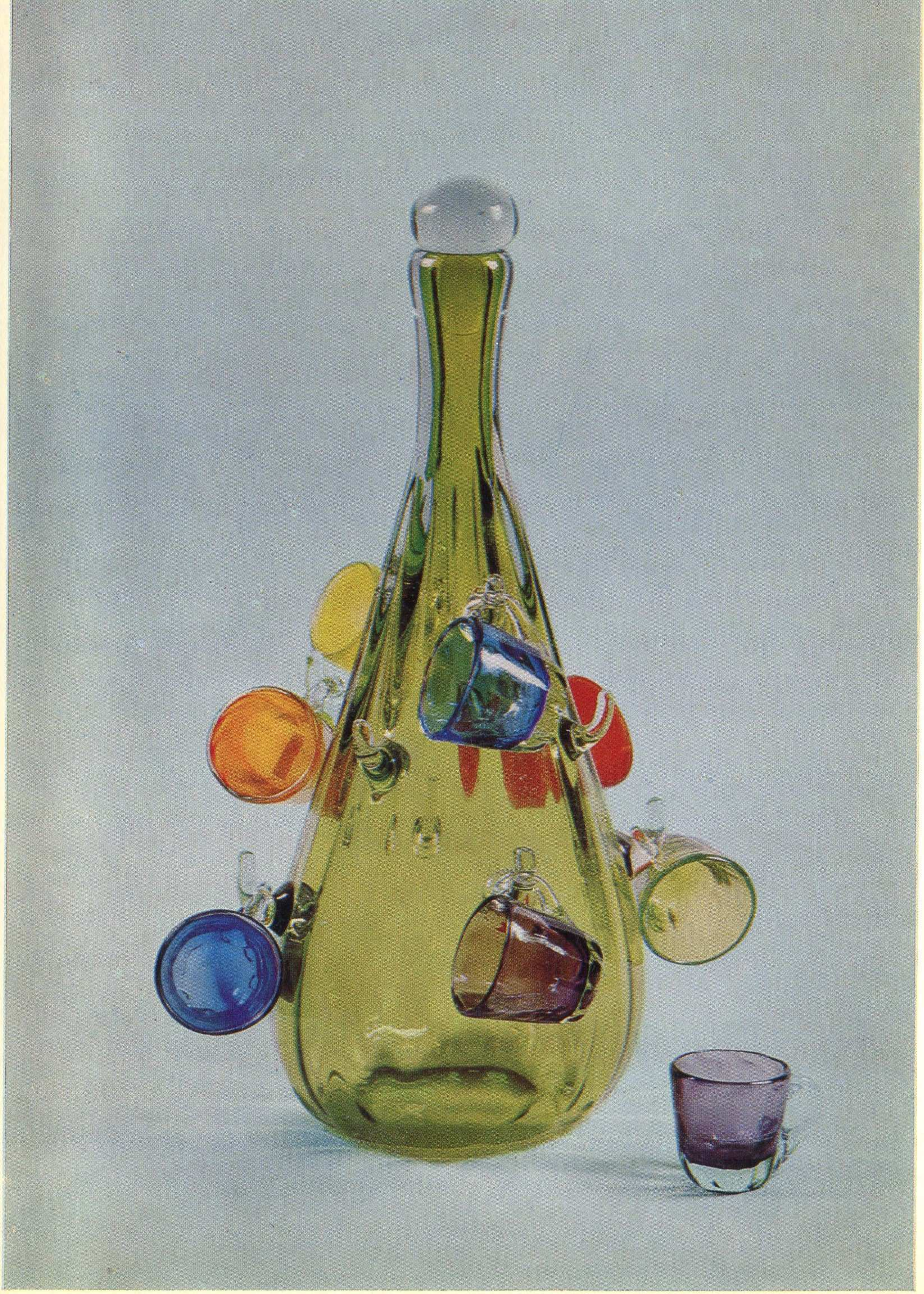

Maryan Tarnavsky. Born 1931
Rainbow set of drinking vessels. 1967
Coloured glass, free-blown
Height, 30.5 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

Wealth of colour and originality of design mark this work of the master. In both form and spirit it is akin to the pottery "wedding tree" used in Ukrainian wedding ritual as a symbol of fertility.

Тарнавский Марьян Игнатьевич. Род. 1931
Набор для питья „Радуга". 1967
Цветное стекло, свободное выдувание
Высота 30,5 см.
Государственный музей украинского
народного декоративного искусства УССР. Киев

Многоцветность, яркость и необычная форма присущи этой работе мастера. Эмоционально-декоративный образ изделия близок обрядовому „свадебному дереву" (символу счастья), известному в украинской керамике.

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Piotr Dumich. Born 1935
Figure of a lion. 1967
Clear and coloured glass,
modelled, with pincered applied details
18 × 22 × 12 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

In his sculptures, this master makes skillful use of clear glass and the play of light in its thickness. The use of solid glass, and the heavy, somewhat crudely shaped details, help to create a stately image of the king of animals.

Думич Петр Карлович. Род. 1935
Скульптура „Лев". 1967
Бесцветное и цветное стекло, лепка
18 × 22 × 12 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

В скульптурных работах мастер умело использует бесцветное стекло и световой эффект в его толще. Массивность изделия как нельзя лучше соответствует решению образа „царя" зверей.

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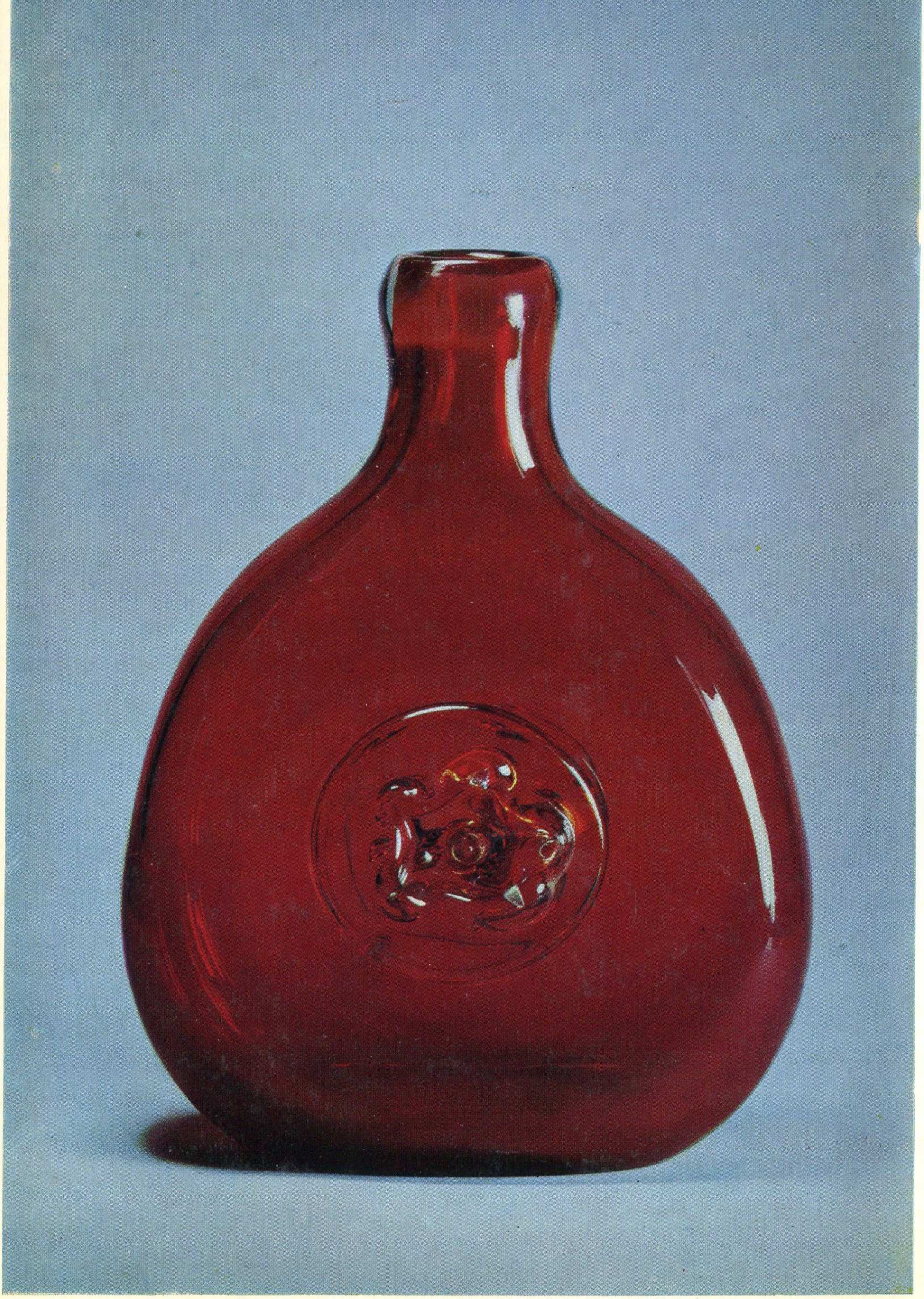

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Piotr Dumich. Born 1935
Baklaga (flask). 1967
Coloured glass, free-blown, with a prunt
Height, 25 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

In the eighteenth century, the *baklaga*, a rounded or oval flask, was widely used by the Zaporozhian Cossacks when on campaign. The artist has given a modern flavour to an old form, bringing out the rich colouring of the ruby glass and placing a large prunt in the centre of the vessel as ornament.

Думич Петр Карлович. Род. 1935
Баклага. 1967
Цветное стекло, свободное выдувание
Высота 25 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

В XVIII веке баклага — сплюснутая шарообразная или овальная бутылка — широко использовалась запорожцами в походной жизни. Художник придал старой форме современное звучание, выявляя цветовое богатство рубинового стекла и применив декоративный налеп в центре сосуда.

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Evgeny Tarnavsky. Born 1938
Birds. 1967
Coloured glass rods, modelled over a burner
Height, 26 and 22 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

The series of animal sculptures by this artist, which includes the works reproduced here, is both in theme and treatment close to the wooden folk sculpture of the Lemki.

Тарнавский Евгений Игнатьевич. Род. 1938
Скульптура „Птицы". 1967
Цветные стеклянные палочки, лепка над пламенем
Высота 26 и 22 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

Серия анималистических произведений художника, в которую входит и репродуцируемая здесь работа, по самой теме и трактовке образов близка народной лемковской деревянной скульптуре

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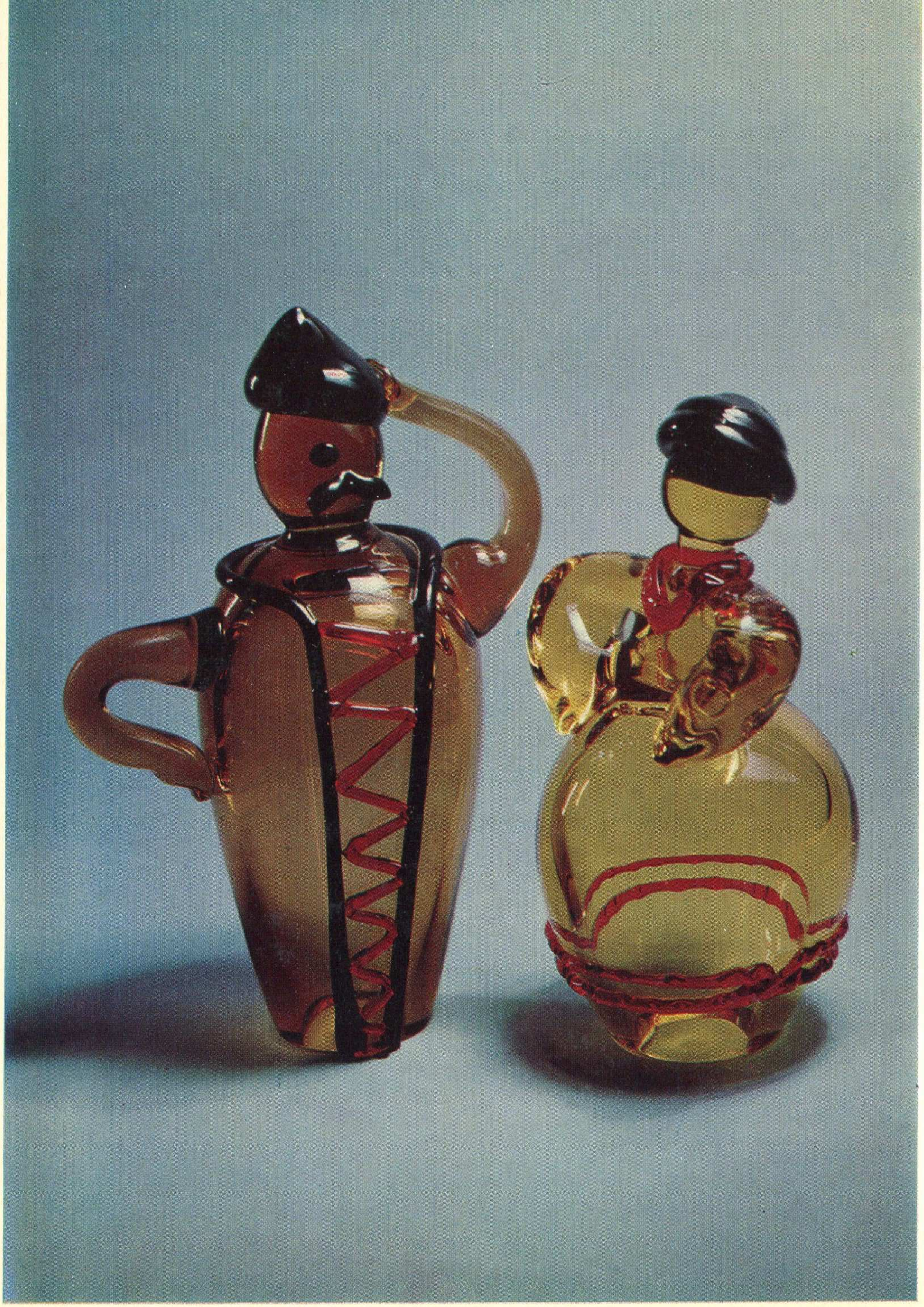

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Vladimir Genshke. Born 1925
Odarka and Karas. Decorative sculpture. 1967
Coloured glass, mould-blown, with applied details
Height, 26 and 29 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

In searching for the most expressive portrayal of figures from Ukrainian literature and folklore, the artist has turned to an old folk technique of working glass, mould-blowing with subsequent addition of modelled details.

Геншке Владимир Николаевич. Род. 1925
Декоративная скульптура „Одарка и Карась". 1967
Цветное стекло, свободное выдувание, лепка
Высота 26 и 29 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

В поисках наиболее выразительного решения образов, навеянных украинской литературой и фольклором, художник обратился к старой народной технике гутного стекла — свободному формованию.

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8 коп.

Bogdan Valko. Born 1934
Dessert set. 1970
Clear glass, free-blown, crackled;
handles with pincered decoration
Height, 15 and 4 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

The works of this master are marked by a simplicity and directness of form. His favourite decorative technique is that of crackle glass, in which the whole surface of an object is covered with a haphazard network of shallow cracks.

Валько Богдан Александрович. Род. 1934
Вазы для десерта. 1970
Бесцветное стекло, свободное выдувание, „кракле"
Высота 15 и 4 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

Работам мастера присущи обобщенность и монументальность форм. Его излюбленной техникой декорирования является „кракле": вся поверхность изделия покрывается сеткой свободно лежащих неглубоких трещинок.

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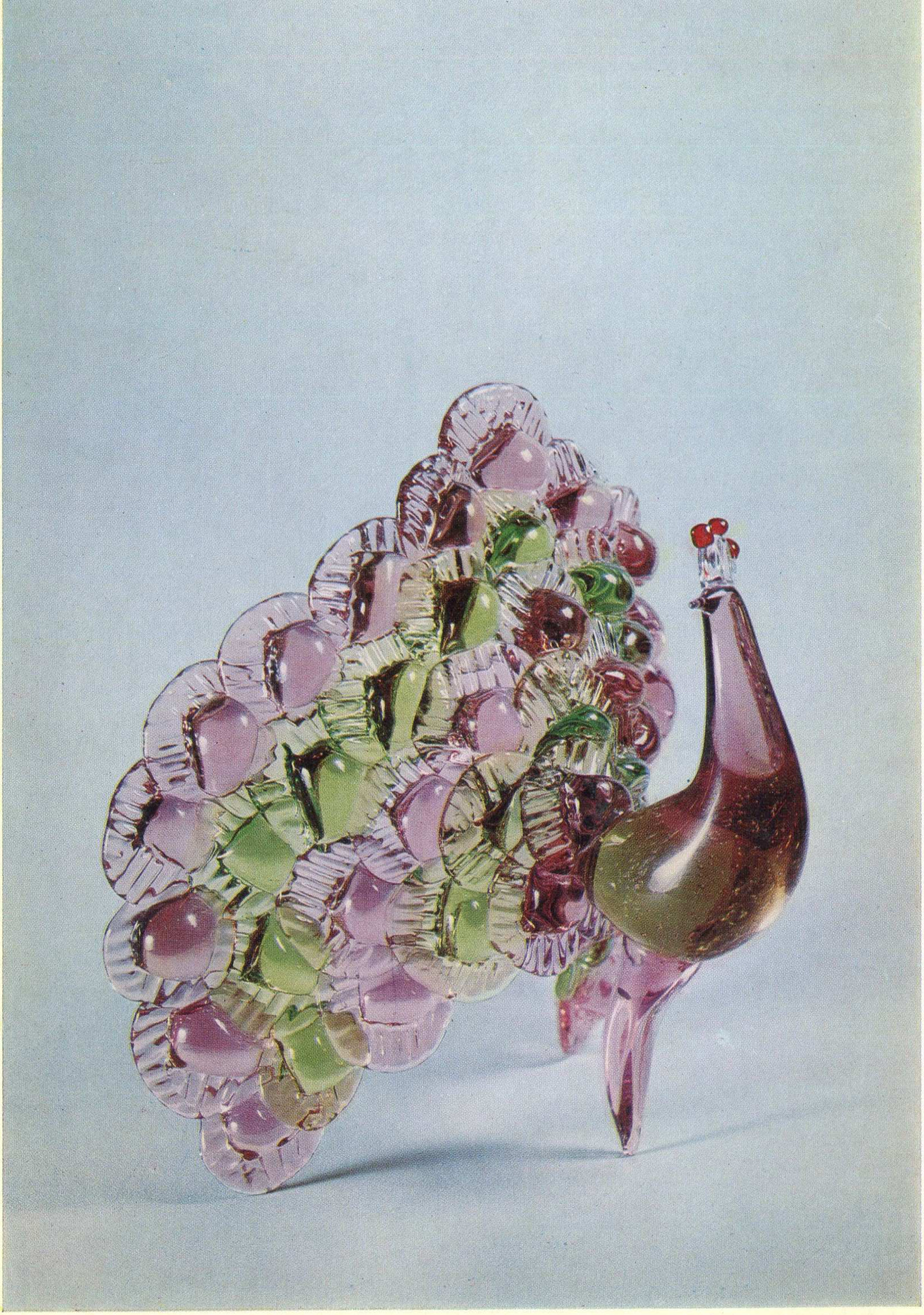

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Albert Balabin. Born 1934
Peacock. Decorative sculpture. 1970
Coloured glass, modelled; appl ed details with pincered decorations
21 × 24 cm
Ukrainian SSR Museum of Ukrainian Decorative Folk Art, Kiev

Balabin is not only a designer; he also executes his own ideas, with great virtuosity. This sculpture of a peacock, which he fashioned from hot glass of different colours, at the furnace, is one of his best works.

Балабин Альберт Григорьевич. Род. 1934
Декоративная скульптура „Павлин". 1970
Цветное стекло, лепка
21 × 24 см
Государственный музей украинского народного декоративного искусства УССР. Киев

А. Г. Балабин является не только художником, но и виртуозным исполнителем собственных работ. Скульптура „Павлин", вылепленная им из горячей стеклянной массы различных цветов непосредственно у печи, является одним из лучших произведений мастера.

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8 коп.

Evgeniya Meri. Born 1918
Madrigal dessert set. 1971
Clear and coloured glass, free-blown, with applied decorations
Height, 10.3, 19.5, 31.5 and 17.5 cm
Ukrainian SSR Museum of Ukrainian Decorative Folk Art, Kiev

The dessert set is made in traditions of old *huta* glassware, using the technique of applied decoration. The combination of a novel subject with traditional techniques is a new feature in the works of the contemporary Ukrainian masters of artistic glass.

Мери Евгения Андреевна. Род. 1918
Набор для десерта „Мадригал". 1971
Бесцветное и цветное стекло, лепка
Высота 10,3; 19,5; 31,5 и 17,5 см
Государственный музей украинского народного декоративного искусства УССР. Киев

Набор для десерта выполнен Е. А. Мери в традициях старой гуты, с применением техники налепов. Необычная тема придает художественному образу этого изделия сильную эмоциональную окраску, что является новшеством в работах художницы.

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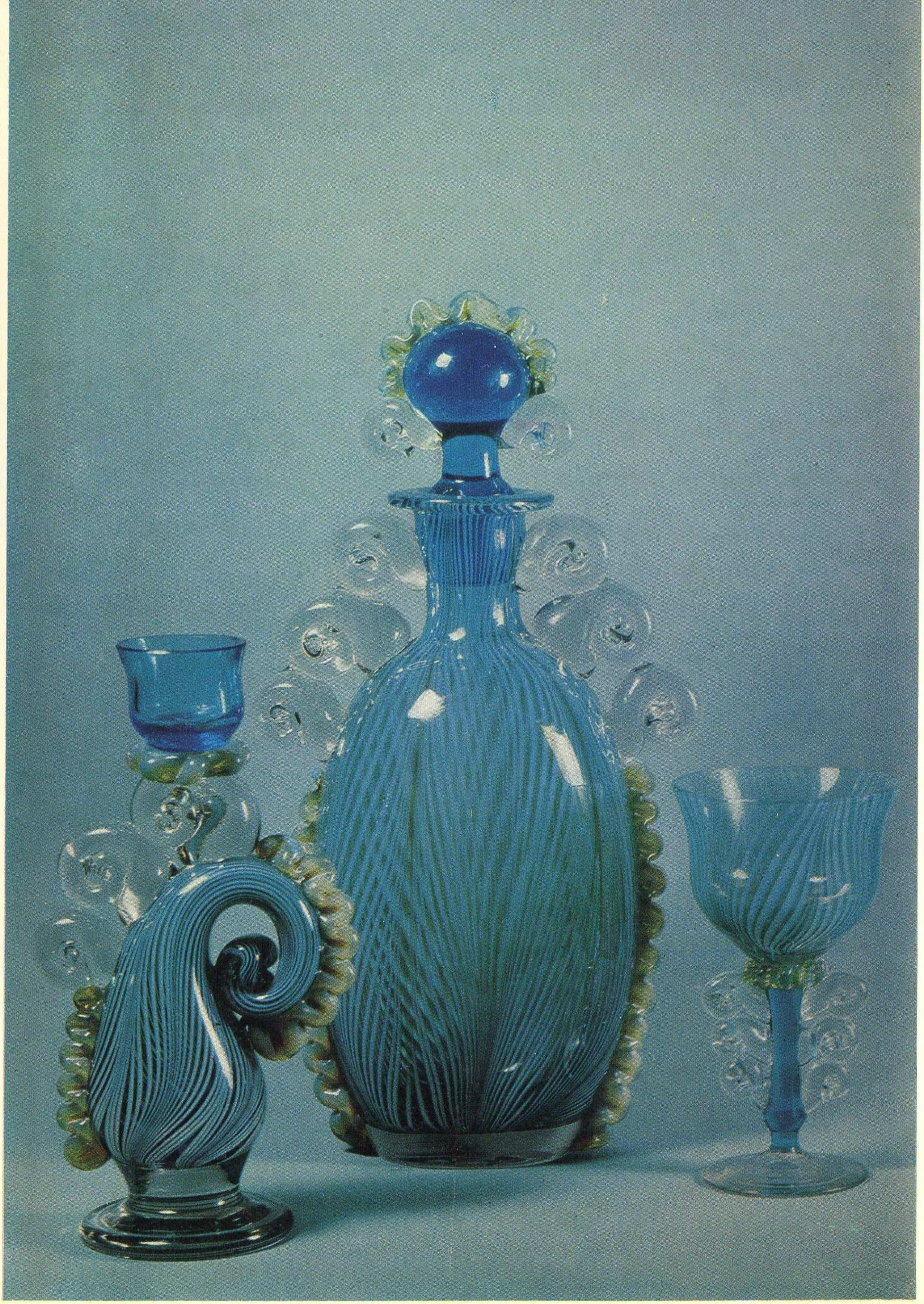

Lydia Mitiayeva. Born 1923
Wedding dessert set. 1972
Coloured glass, free-blown,
with applied pincered decorations
Height, 27, 40.5 and 18.5 cm
Ukrainian SSR Museum
of Ukrainian Decorative Folk Art, Kiev

Using the recently invented zinc-sulphide glass, with its high degree of plasticity and its peculiar coloristic possibilities, and working it by the old traditional *huta* methods, the artist has attained a high emotional and decorative expressiveness, peculiar to Ukrainian folk art.

Митяева Лидия Мефодиевна. Род. 1923
Набор для десерта „Свадебный". 1972
Цветное стекло, лепка, свободное выдувание
Высота 27; 40,5 и 18,5 см
Государственный музей украинского
народного декоративного искусства УССР. Киев

Используя свойства сульфидно-цинкового стекла и традиционный метод гутной обработки, художница достигает высокой эмоциональной и декоративной выразительности, свойственной украинскому народному искусству.

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8 коп.

On the cover:
Mechislav Pavlovsky. Born 1921
Vessel shaped as a ram. 1967
Coloured glass, free-blown, with pincered applied details and trailed cords
23.5 × 25 × 15 cm
Ukrainian SSR Museum of Ukrainian Decorative Folk Art, Kiev

The artist, with great skill and virtuosity, makes traditional figured vessels in the shape of bears and rams, forms which in our day are as popular as they were in the eighteenth century. The basic form of the ram-shaped vessel is a *barylo*, a horizontal keg.

На обложке:
Павловский Мечислав Антонович. Род. 1921
Сосуд „Баран". 1967
Цветное стекло, свободное выдувание, лепка
23,5 × 25 × 15 см
Государственный музей украинского народного декоративного искусства УССР. Киев

Художник с большим мастерством и виртуозностью исполняет традиционные фигурные сосуды в виде медведей и баранчиков, которые в наши дни так же популярны, как в XVIII веке. Исходной формой сосуда „Баран" является горизонтальный бочонок — „барыло".

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